Transcriptions and arrangements

STRAUSS

JULIE RIVÉ-KING'S

COMPOSITIONS.

ANDANTE UND ALLEGRO—AUS MENDELSSOHN'S Op. 64, in freier Uebertragung fuer Klavier.....$1 50

BALLADE ET POLONAISE DE CONCERT—VIEUXTEMPS, Op. 38, in freier Uebertragung fuer Klavier..... 1 50

BUBBLING SPRING, (Tone Poem Characteristic)..... 1 00

CARMEN, Bizet (Grand Fantasia)..... 1 50

CHOPIN'S VARIATIONS, Op. 2 (La ci darem la mano)..... 2 00

Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias.

CONCERT SONATE—in A major—DOM SCARLATTI, (Revised and Fingered)..... 60

FRAGRANT BREEZES—Jensen's "Murmelndes, Lüftchen Blüthenwind," in freier Uebertragung für Klavier. Dedicated to Mrs. Annie Toland..... 60

GEMS OF SCOTLAND, (Caprice de Concert), introducing "Kathleen," "Annie Laurie" & "Blue Bells of Scotland" 1 50

GESCHICHTEN AUS DEM WIENER-WALD, (Tales from the Vienna Woods) Walzer (Strauss) Paraphrase de Concert. Dedicated to and played by Rafael Joseffy..... 1 50

HAND IN HAND, (Polka Caprice)..... 75

LISZT'S RHAPSODIE HONGROISE No. 2..... 1 50

With Explanatory Text, Correct Fingering, Phrasing and Ossias, and three page Cadenza, by Franz Bendel and Julie Rive-King, as played by Madame King at her Concerts.

MARCH OF THE GOBLINS (Marche Characteristique)..... 60

MAZURKA DES GRACES, (Morceau de Salon)..... 1 00

NEARER MY GOD TO THEE—(Grande Paraphase de Concert). Dedicated to Mrs. Anna Hurlburt..... 1 00

OLD HUNDRED, Paraphrase de Concert)..... 1 00

ON BLOOMING MEADOWS (Concert Waltz)..... 1 00

Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concerts.

PENSEES DANSANTES, (Thoughts of the Dance) Valse Brillante..... 1 00

POLONAISE HEROIQUE, (Morceau de Concert). Dedicated to and played by Franz Liszt..... 1 00

POPULAR SKETCHES, (Concert Caprice)..... 1 50

Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain."

PRELUDE AND FUGUE (Haberbier-Guilmant)..... 1 00

SPINNER-LIED, (Spinning Song), aus "Der fliegende Holländer" von R. Wagner—Paraphrase de Concert—Liszt 1 00

With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rive-King, as played by Madame King at her Concerts.

SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebertragung für Klavier. Dedicated to Mrs. Lucy Waugh..... 60

TANNHAUSER MARCH—R. Wagner (Pharaphrase de Concert) Franz Liszt..... 1 50

With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rive-King, as played by Madame King at her Concerts.

WIENER BONBONS, Waltz (Strauss), with Arabesques for Concert use. Dedicated to Robert Goldbeck..... 1 50

THE FOLLOWING PIECES ARE ALSO PUBLISHED AS DUETS.

MARCH OF THE GOBLINS, Marche Characteristique..... 1 00

ON BLOOMING MEADOWS, Concert Waltz..... 1 50

POLONAISE HEROIQUE, Morceau de Concert..... 1 25

PENSEES DANSANTES, (Thoughts of the Dance) Valse Brillante..... 1 50

St. Louis: **KUNKEL BROS.**, Publishers.

Beethoven Conservatory of Music
1603 Olive St.
ST. LOUIS, MO.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

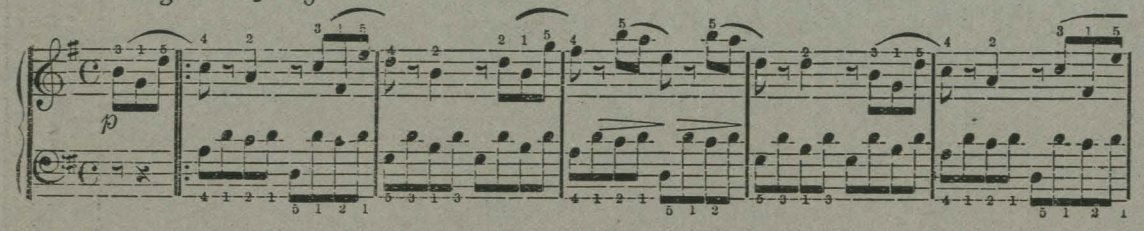
CHRISTMAS BELLS is published in regular sheet music and can be purchased from any reliable music dealer in the United States or Canada, also from the publishers. KUNKEL BROS., St. Louis, Mo.

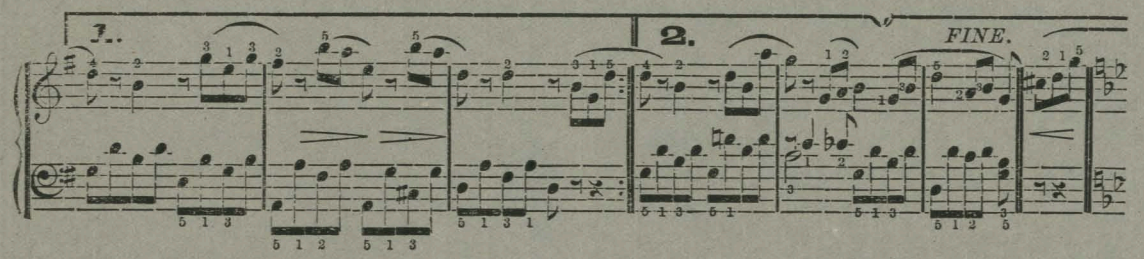
CHRISTMAS BELLS.

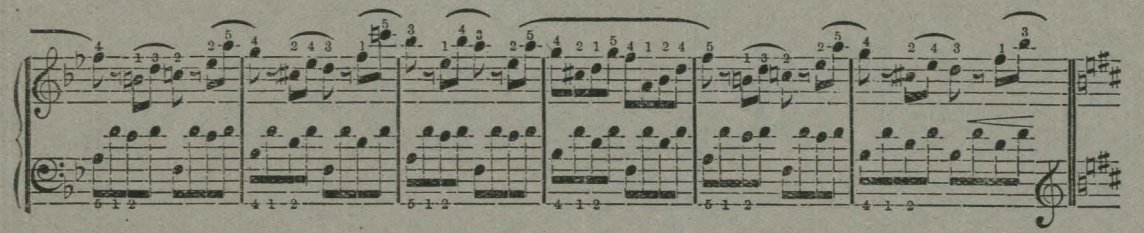
GAVOTTE.

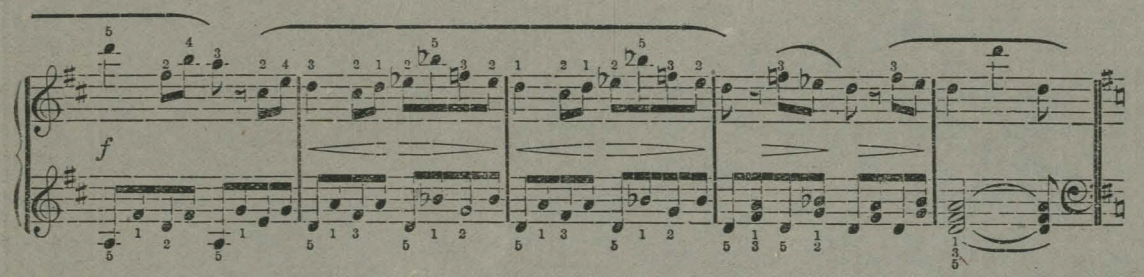
CARL SIDUS, Op. 214.

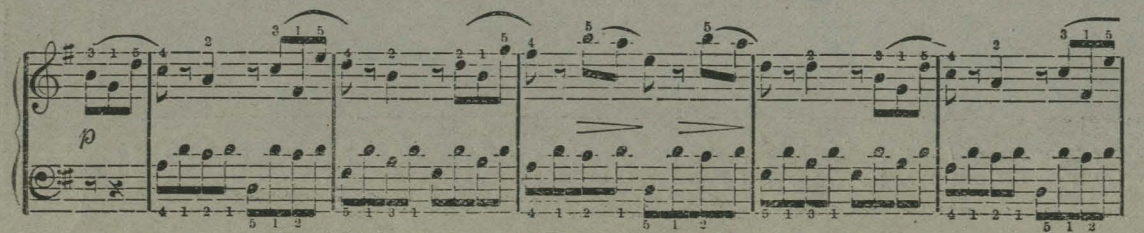
Allegretto. ♩—132.



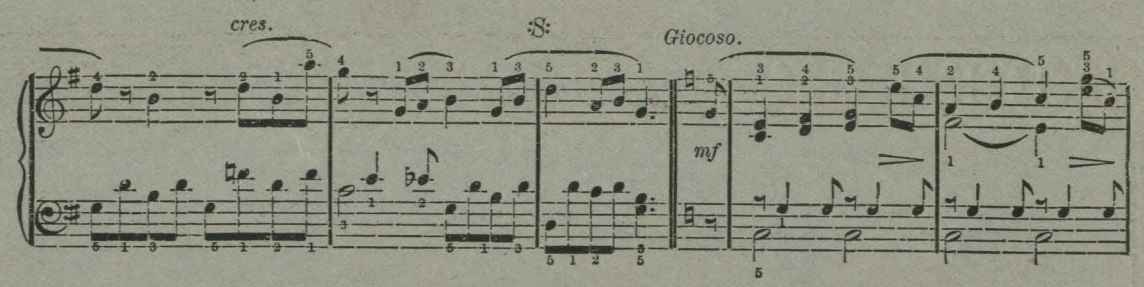


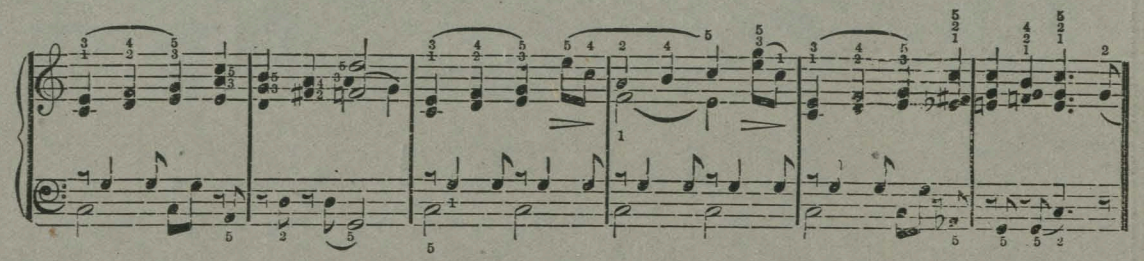


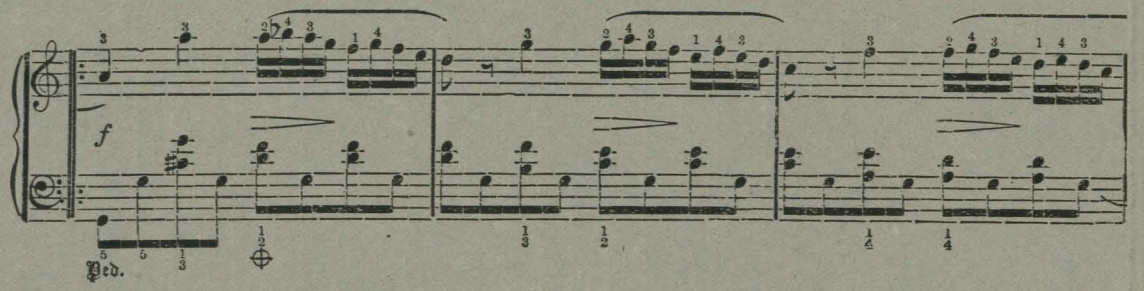


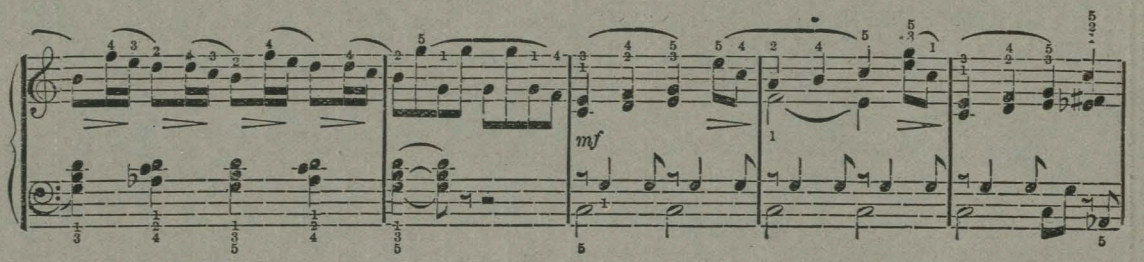


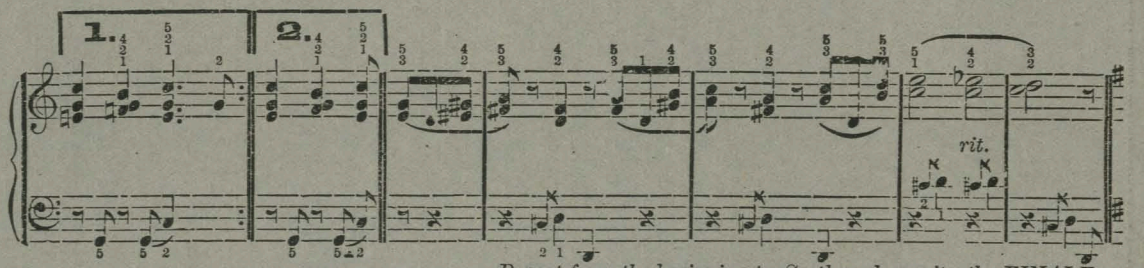
——Copyright–Kunkel Bros., 1890—KUNKEL'S ROYAL EDITION.——





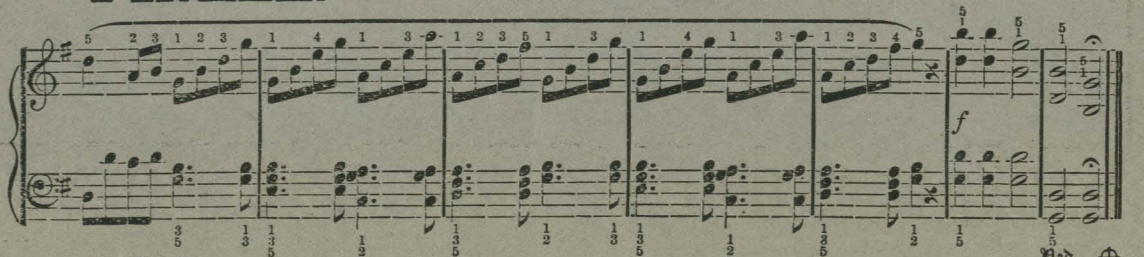






Repeat from the beginning to :S:, then close wit the FINALE.

FINALE.



JULIE RIVÉ-KING'S

COMPOSITIONS.

ANDANTE UND ALLEGRO—AUS MENDELSSOHN'S Op. 64, in freier Uebertragung fuer Klavier..... $1 50

BALLADE ET POLONAISE DE CONCERT—VIEUXTEMPS, Op. 38, in freier Uebertragung fuer Klavier..... 1 50

BUBBLING SPRING, (Tone Poem Characteristic)..... 1 00

CARMEN, Bizet (Grand Fantasia)..... 1 50

CHOPIN'S VARIATIONS, Op. 2 (La ci darem la mano)..... 2 00

Adapted for the Piano alone, with Explanatory Text, Correct Fingering, Phrasing and Ossias.

CONCERT SONATE—in A major—DOM SCARLATTI, (Revised and Fingered)..... 60

FRAGRANT BREEZES—Jensen's "Murmelndes, Lüftchen Blüthenwind," in freier Uebertragung für Klavier. Dedicated to Mrs. Annie Toland..... 60

GEMS OF SCOTLAND, (Caprice de Concert), introducing "Kathleen," "Annie Laurie" & "Blue Bells of Scotland" 1 50

GESCHICHTEN AUS DEM WIENER-WALD, (Tales from the Vienna Woods) Walzer (Strauss) Paraphrase de Concert. Dedicated to and played by Rafael Joseffy..... 1 50

HAND IN HAND, (Polka Caprice)..... 75

LISZT'S RHAPSODIE HONGROISE No. 2..... 1 50

With Explanatory Text, Correct Fingering, Phrasing and Ossias, and three page Cadenza, by Franz Bendel and Julie Rive-King, as played by Madame King at her Concerts.

MARCH OF THE GOBLINS (Marche Characteristique)..... 60

MAZURKA DES GRACES, (Morceau de Salon)..... 1 00

NEARER MY GOD TO THEE—(Grande Paraphase de Concert). Dedicated to Mrs. Anna Hurlburt..... 1 00

OLD HUNDRED, Paraphrase de Concert)..... 1 00

ON BLOOMING MEADOWS (Concert Waltz)..... 1 00

Written expressly for and played by Theodore Thomas' Grand Orchestra at his Concerts.

PENSEES DANSANTES, (Thoughts of the Dance) Valse Brillante..... 1 00

POLONAISE HEROIQUE, (Morceau de Concert). Dedicated to and played by Franz Liszt..... 1 00

POPULAR SKETCHES, (Concert Caprice)..... 1 50

Introducing "Lilli Bullero," "Arkansas Traveler," "Garri Owen," "Blue Bells of Scotland," and "Gigue Americain."

PRELUDE AND FUGUE (Haberbier-Guilmant)..... 1 00

SPINNER-LIED, (Spinning Song), aus "Der fliegende Hollænder" von R. Wagner—Paraphrase de Concert—Liszt 1 00

With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rive-King, as played by Madame King at her Concerts.

SUPPLICATION—Jensen's "Lehn' deine Wang' an meine Wang'," in freier Uebertragung für Klavier. Dedicated to Mrs. Lucy Waugh..... 60

TANNHAUSER MARCH—R. Wagner (Pharaphrase de Concert) Franz Liszt..... 1 50

With Explanatory Text, Correct Fingering, Phrasing and Ossias, by Julie Rive-King, as played by Madame King at her Concerts.

WIENER BONBONS, Waltz (Strauss), with Arabesques for Concert use. Dedicated to Robert Goldbeck... 1 50

THE FOLLOWING PIECES ARE ALSO PUBLISHED AS DUETS.

MARCH OF THE GOBLINS, Marche Characteristique..... 1 00

ON BLOOMING MEADOWS, Concert Waltz..... 1 50

POLONAISE HEROIQUE, Morceau de Concert..... 1 25

PENSEES DANSANTES, (Thoughts of the Dance) Valse Brillante..... 1 50

St. Louis: **KUNKEL BROS.,** Publishers.

SPECIAL NOTICE.

Our Publications can be obtained at all first-class Music Stores. Whenever parties inform you that same are out of print or not to be had, send direct to us and be convinced of the contrary.

GESCHICHTEN AUS DEM WIENER WALD

(TALES FROM THE VIENNA WOODS.)

Paraphrase de Concert.

par

JULIE RIVÉ-KING.

Allegretto.

f *f* *f*

Ped.

p *sf* *p*

mf *p*

Ped. Ped. Ped. Ped. Ped.

ossia.

mf

Ped. Ped. Ped. Ped. Ped.

Copyright_Kunkel Bros. 1881.

dolce.

p

Ped. Ped. Ped. Ped.

ossia.

Ped. Ped. Ped.

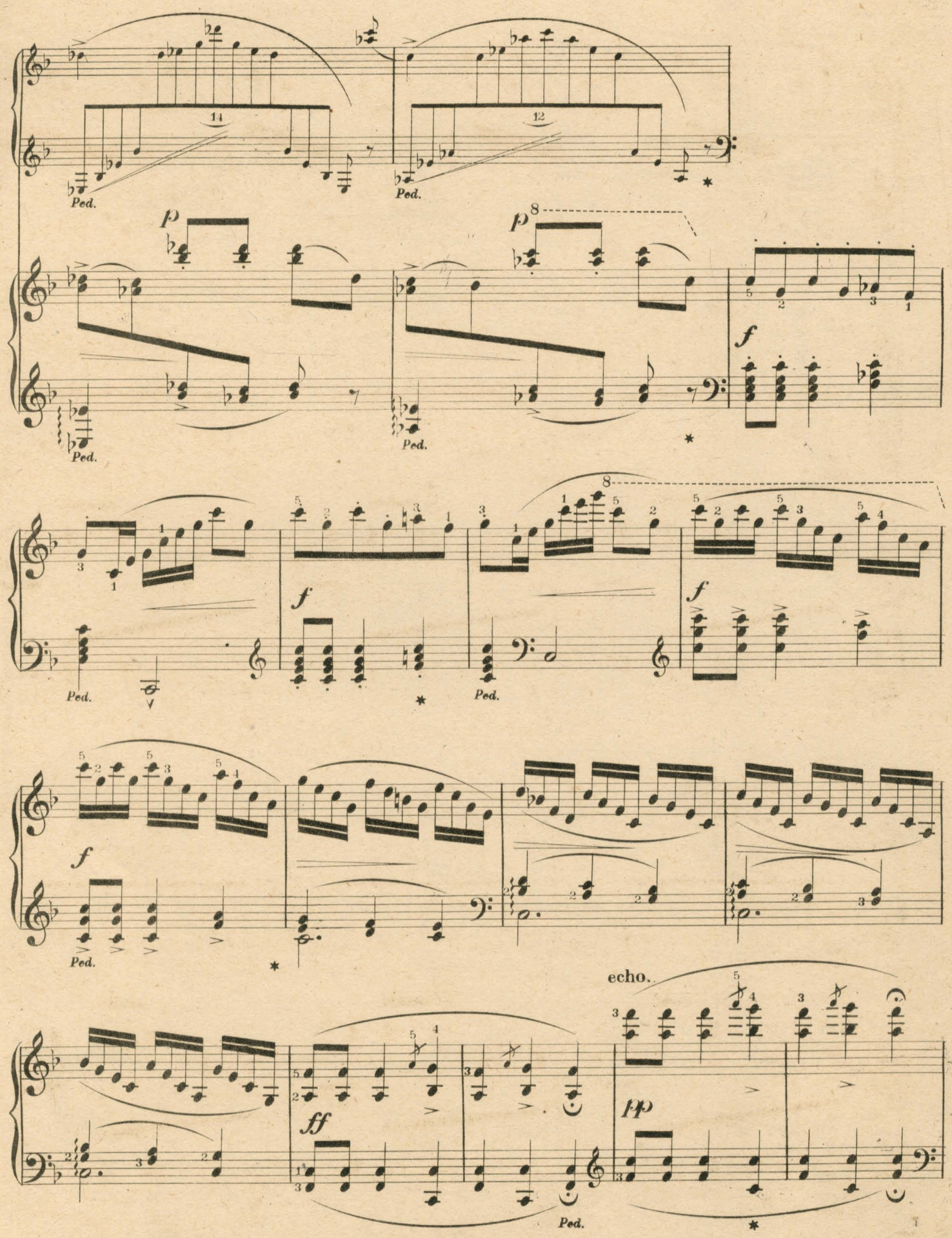
p *p* *p*

Ped. Ped. Ped.

Ped. Ped. Ped.

p *p* *p*

Ped. Ped. Ped.


Ped.
p
f
ff
echo.
pp

fff
trem.
Ped.
fff

Andante.
f
echo.
p
Ped.
Ped.

echo.
p
f
Ped.
sf
Ped.

Lento.
f
p
Ped.
ossia.
Ped.
Ped.

Con Brio.
f
p
ff
f
Ped.

l. h.

Cadenza.

sf

sf

rapido.

sf

rapido.

sf

rapido.

ff

ff

Presto.

molto rit.

Tempo di Valse.

pp

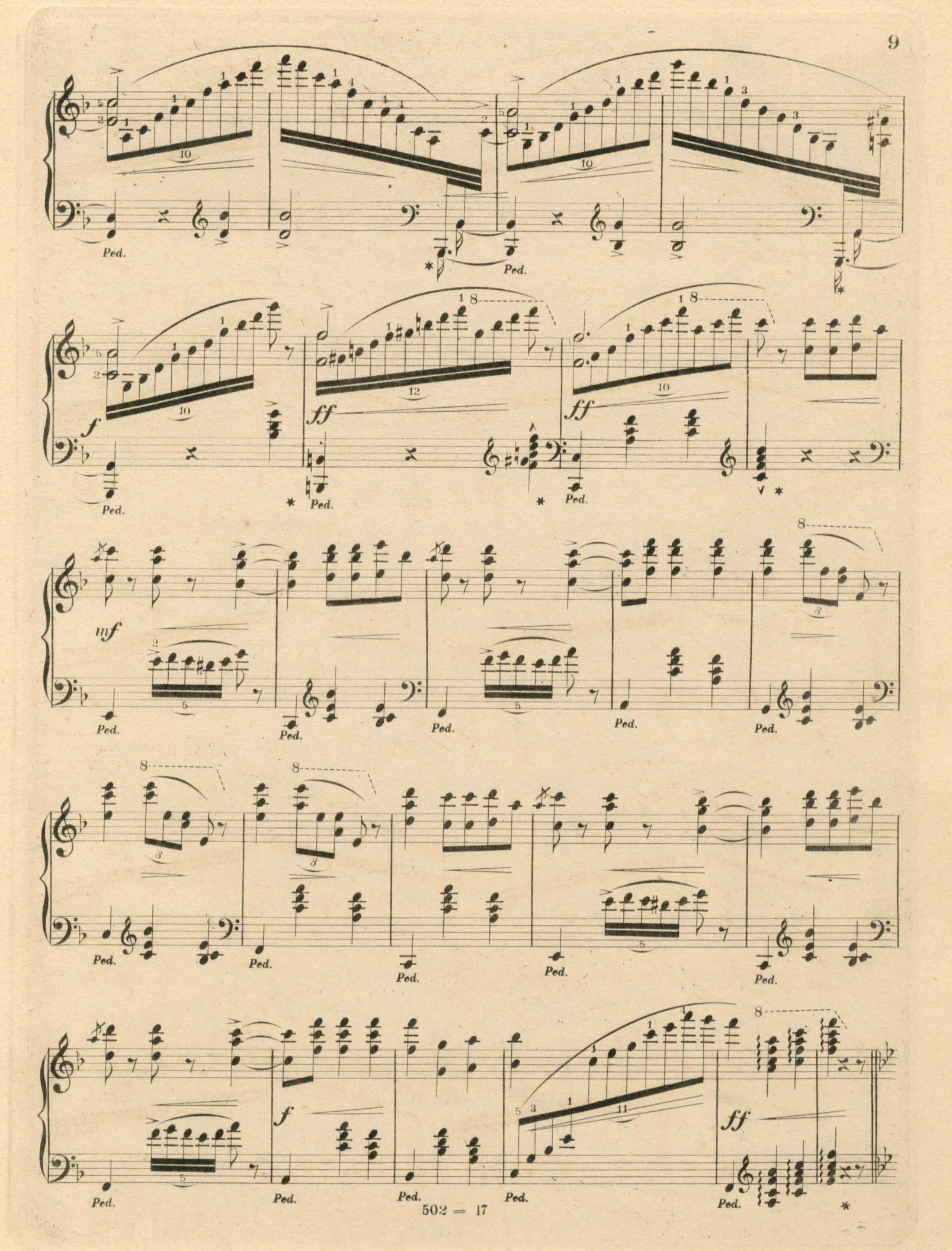
Ped. Ped. Ped. Ped.

cres cen

Ped. Ped. do. Ped. Ped.

f

Ped. Ped.


Ped.
f
ff
mf

Tempo ad lib.

p dolce. *p* *mf*

Ped.

p *mf*

Ped. * Ped.

p *mf*

Ped. *

p *mf*

Ped. Ped.

1. 2.

Ped. * Ped. *

Animato.

mf p p f p

Ped. Ped. Ped. Ped.

f p f mf f f

Ped. Ped. Ped.

1.

f

2.

f

Ped. * Ped. *

Giocoso.

mf cres. cen

Ped. Ped.

do

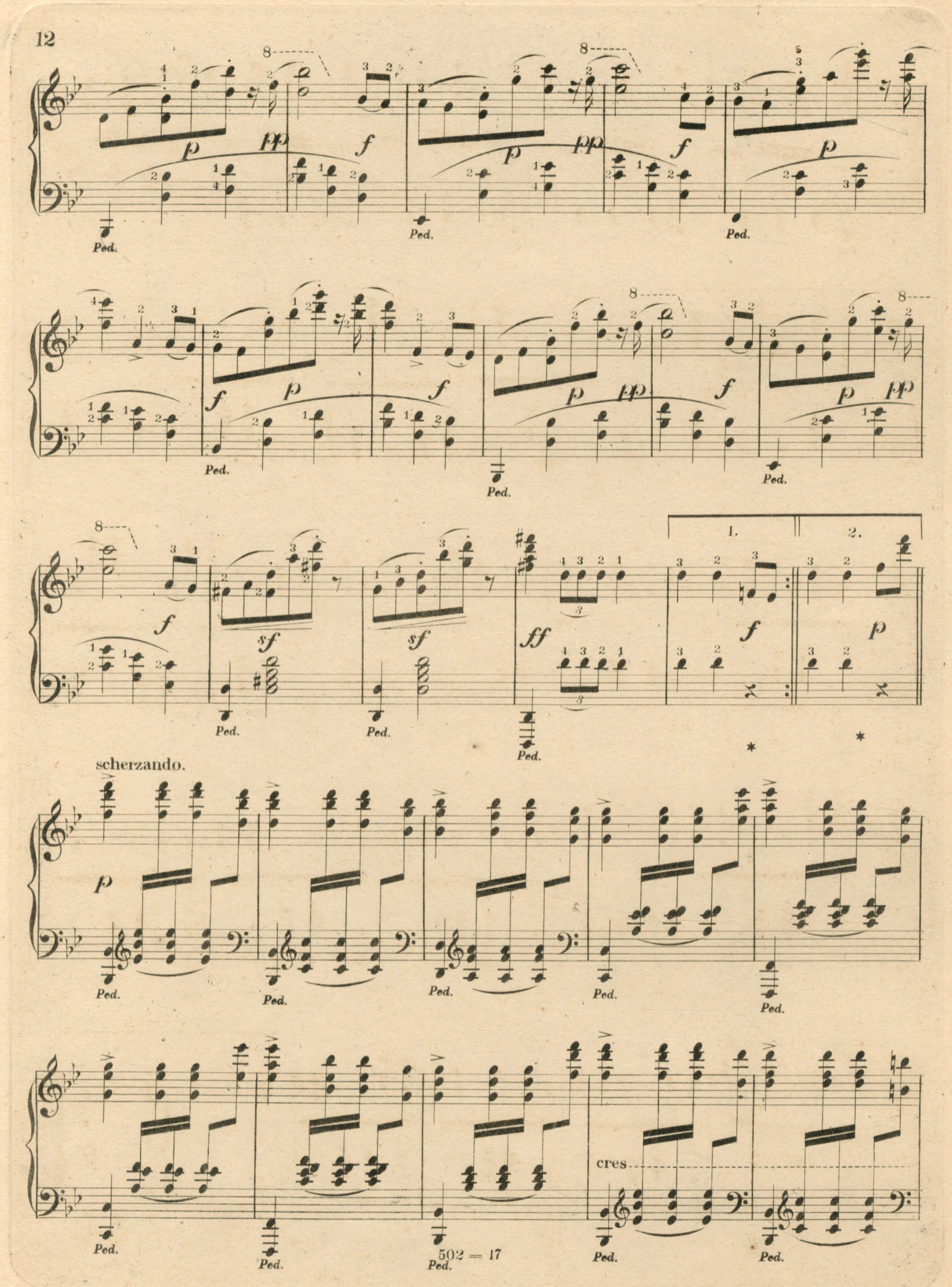
cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

f

Ped. Ped. Ped. Ped. Ped. Ped. * *


p
pp
f
Ped.
sf
ff
1.
2.
scherzando.
cres

cen do

ff ff ff

Ped. Ped. Ped. Ped. Ped.

1. 2. Con Brio.

ff p ff ff p

Ped. Ped. Ped. Ped.

ff

Ped. Ped. Ped.

cres cen

mf

Ped. Ped. Ped.

do

f f f f f ff

Ped. Ped. Ped.

ossia.

ff

con Bravura.

ff

Ped. * Ped. * Ped. Ped. Ped. Ped.

ossia.

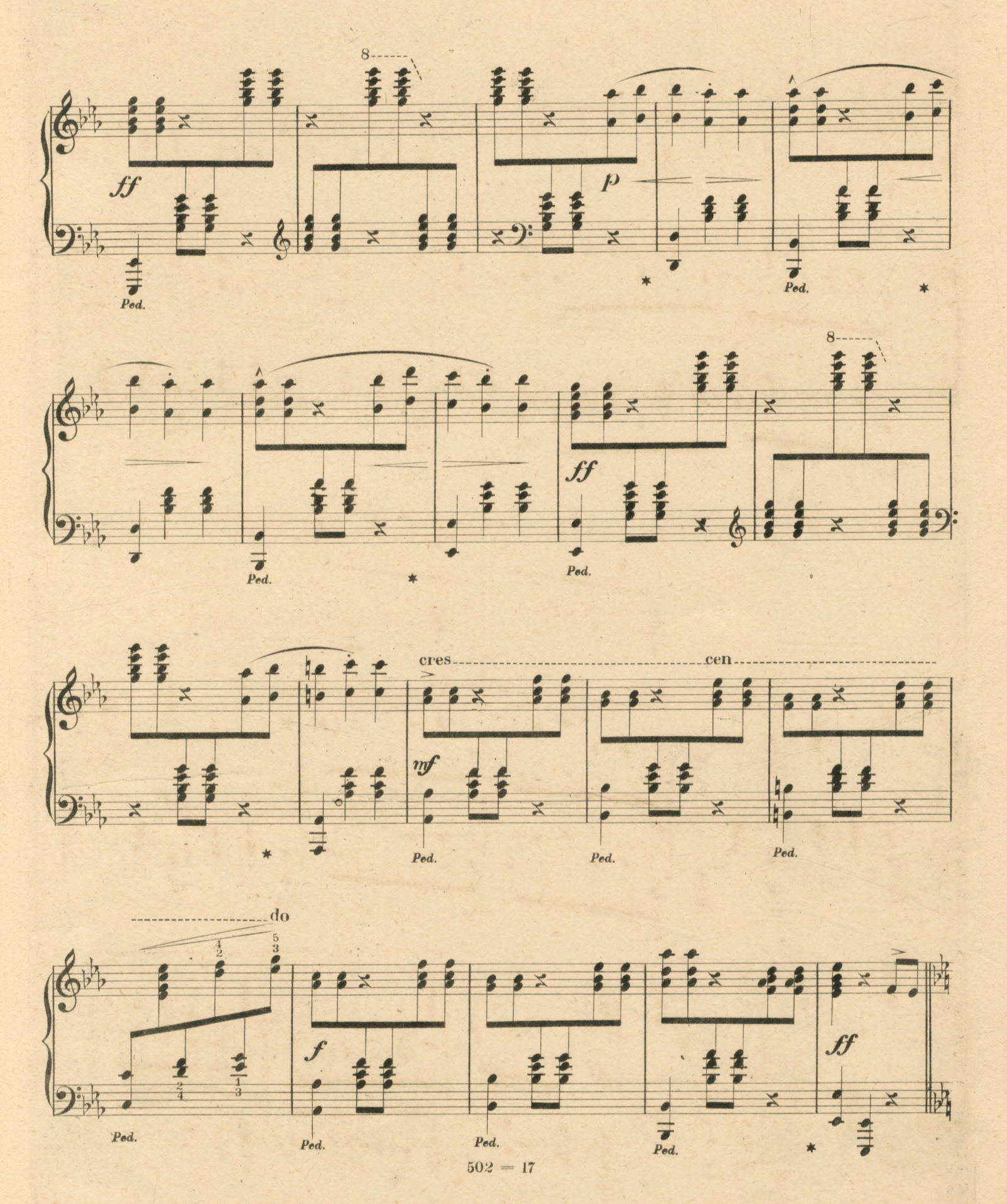
sf *ff* *sf*

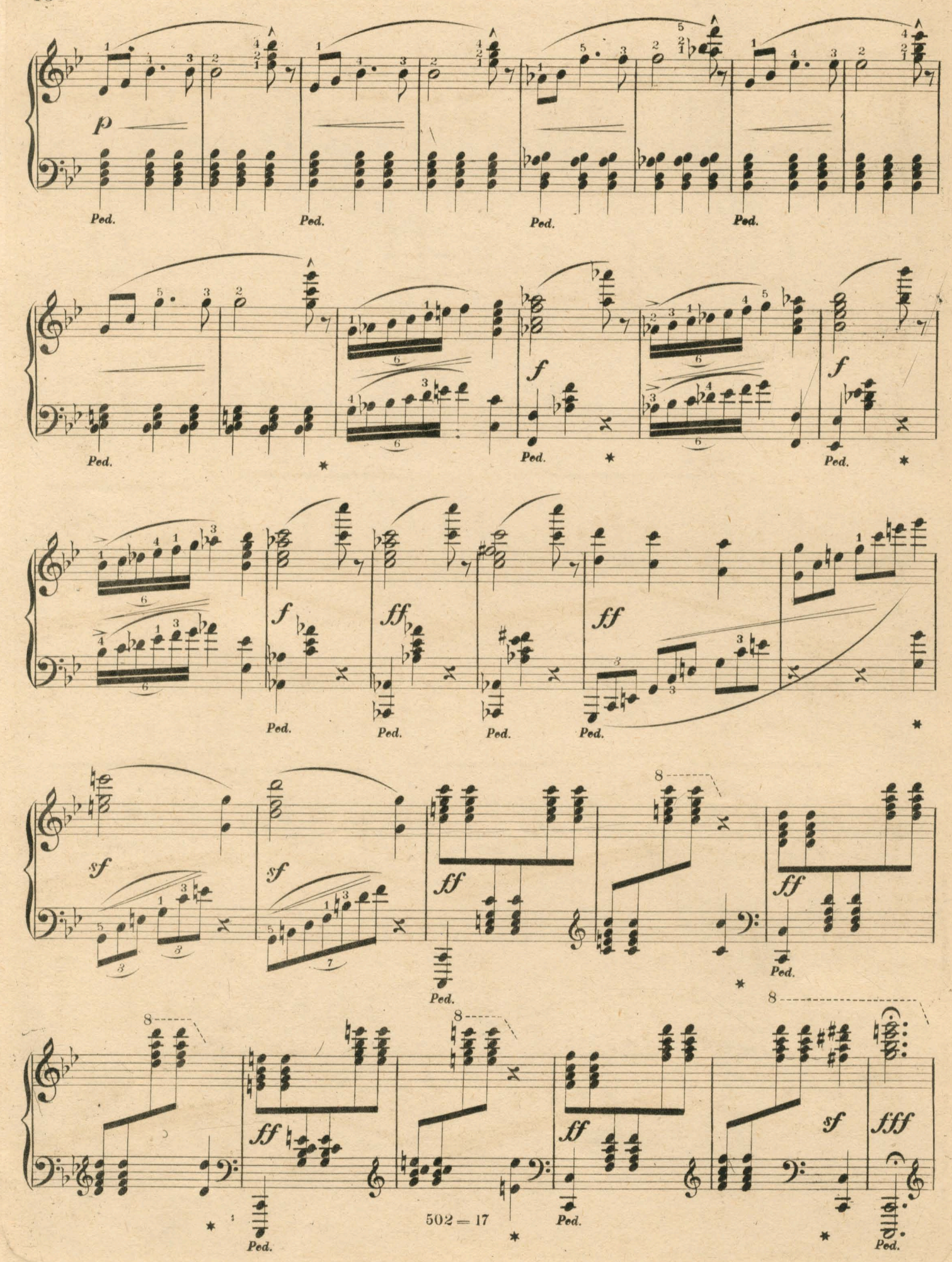
Ped. Ped. Ped. * Ped. * Ped. Ped.

1. 2.

ff *ff*

Ped. Ped. Ped. *


8
ff
p
Ped.
8
ff
cres
cen
mf
do
f
ff


p
Ped.
f
ff
sf
fff
8

rapido.

simili.

ff

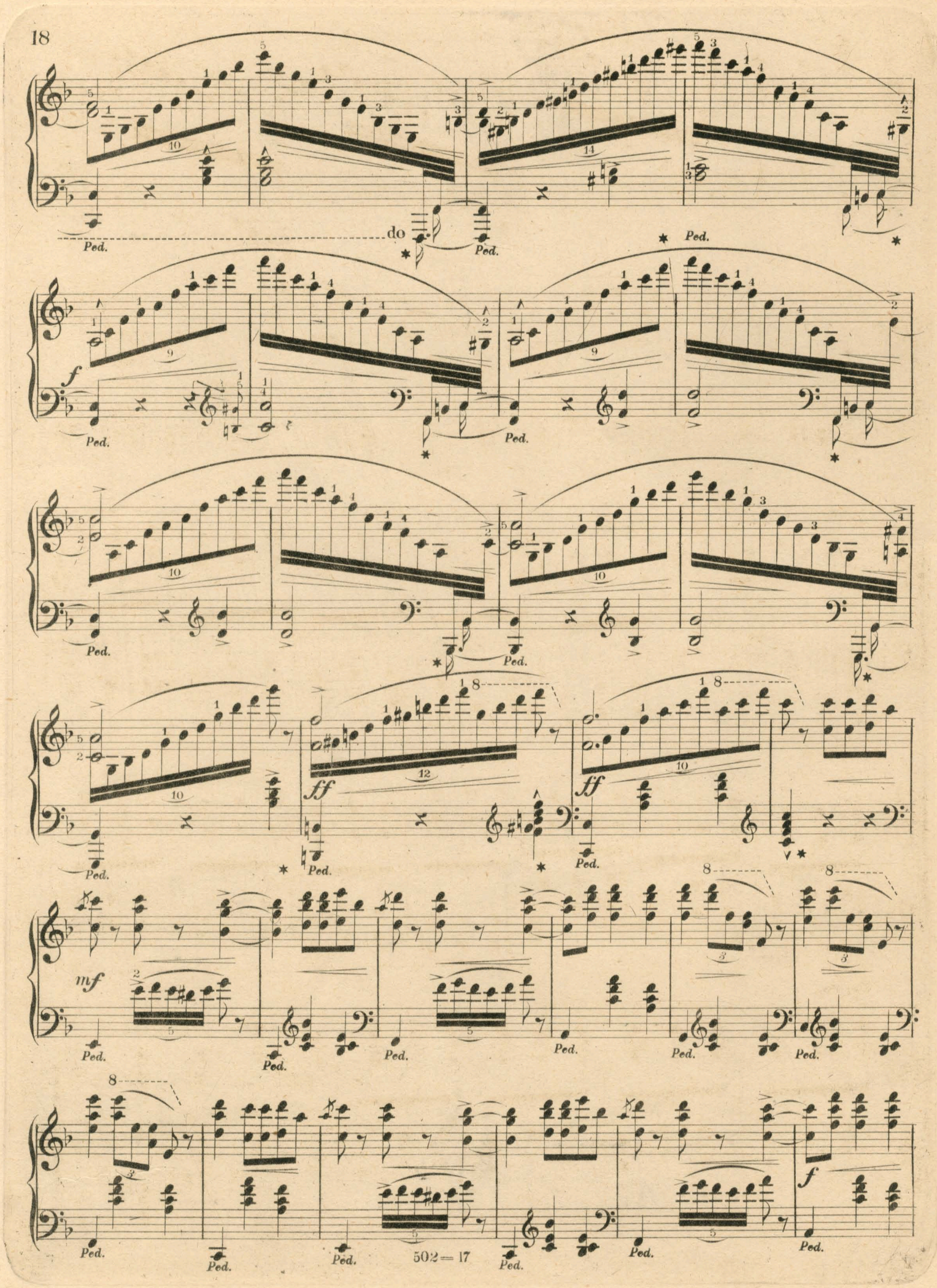
Ped.

pp

cresc

502=17

cen


do
Ped.
f
ff
mf

Ped. Ped. sf sf sf

Andante.

f p f p f p

Ped. Ped.

ad lib.

f p

Ped.

Allegro.

accel eran

cres cen do

do

Ped.

cres cen do

Presto.

sf sf sf fff

What Competent Critics Say of Kunkel's Royal Edition.

From

DR. LOUIS MAAS,

famous in two hemispheres both as Composer, Pianist and Co-editor with Liszt, von Buelow and Reinecke of Breitkopf & Haertel's Pracht-Ausgabe.

156 Tremont St., BOSTON, Sept. 15, 1886.

My dear Kunkel:

I have looked through quite a number of pieces in Kunkel's Royal Edition, and take pleasure in heartily endorsing the same. As far as correctness, phrasing and fingering are concerned, it is in every way most excellent, and everything that one can desire. I use it right along with my own pupils and can warmly recommend it to all teachers.

Yours sincerely,

LOUIS MAAS.

From the eminent Composer and Pianist,

E. R. KROEGER.

ST. LOUIS, MO., Sept. 9, 1886.

Messrs. Kunkel Bros.:

Gentlemen:—Your "Royal Edition" is unquestionably worthy of ranking with Bülow's celebrated edition of Beethoven's Sonatas and Klindworth's edition of Chopin's works, and the manner in which it has been fingered, phrased and provided with *ossias*, leaves nothing to be desired. The necessity for editions of this nature is constantly becoming more and more apparent to our best piano-forte teachers, and as your edition is filling a long-felt want, it must certainly soon be as universally recognized and appreciated as it deserves.

Yours very truly,

ERNEST R. KROEGER.

From the eminent Pianists and Composers and Head Teachers of the Piano, Organ and Composition in the Beethoven Conservatory of Music,

THE EPSTEIN BROTHERS.

Messrs. Kunkel Bros.:

Gentlemen:—We have adopted your "Royal Edition" for use in our classes. The fingering, phrasing and general notation are simply superb. We have critically compared a number of the pieces contained in it, such as "Sonate Pathétique," *Beethoven;* "Moonlight Sonata," *Beethoven;* "La Fileuse," *Raff;* "Invitation to the Dance," *Weber;* "Polonaise in *E* flat," *Liszt;* with the editions of these works published by Breitkopf & Haertel, Cotta and Augener, and cannot but say that yours is superior to them all in every respect. We hope you will continue to add to its numbers all the best known classical and good modern compositions, as editions of this kind lessen the task of both teacher and pupil. Your doing so will unquestionably secure the approbation of every good teacher in this country and in Europe.

Truly yours,

MARCUS I. EPSTEIN.

ABRAHAM J. EPSTEIN.

ST. LOUIS, Sept. 3, 1886.

From Boston's most eminent Musical Litterateur and Critic,

LOUIS C. ELSON,

BOSTON, Oct. 4th, 1886.

Messrs. Kunkel Bros.:

Allow me to thank you for the opportunity of examining some of the numbers of your "Royal Edition" of Classical and Standard piano works. It is probably the finest of American editions, at least nothing equal to it in printing, annotations, and general correctness has ever been seen by

Yours truly,

LOUIS C. ELSON.

From the great Pianist and Composer,

JULIE RIVE-KING.

My dear Mr. Kunkel:

I am more than pleased, I am delighted, with your "Royal Edition." It is, in my humble opinion, far superior to the best European editions. The excellent fingering, intelligent phrasing and great correctness of its different numbers, are a credit to the American enterprise of your house.

Your editions cannot fail to be all but universally adopted by the better class of teachers, and I have no doubt you will thus be eventually repaid for the large sums you must have paid the revisors. I have missed my July number of your *Musical Review*, please supply it, as I preserve the volumes. "Could not keep house without it," you know.

Yours truly,

JULIE RIVE-KING.

NEW YORK, Aug. 25, 1886.

From Boston's great Pianist and Teacher,

CARLYLE PETERSILEA.

BOSTON, Oct. 30, 1886.

Dear Mr. Kunkel:

I have had occasion to use many selections from your "Royal Edition," and it gives me pleasure to say that I have used your editions with much more gratification and peace of mind than any other edition of the same works that I have used in my teaching. Yours truly,

CARLYLE PETERSILEA.

From the most distinguished Pianist, Composer and Teacher of the Northwest,

EMIL LIEBLING.

Messrs. Kunkel Bros.

Gentlemen:—Your Royal Edition of standard pieces deserves the endorsement and encouragement of the best teachers in the country. It stands second to none, and excels most of the existing first-class editions in fingering, phrasing and correctness.

Faithfully yours,

EMIL LIEBLING.

CHICAGO, Sept. 2, 1886.

From the distinguished Musician, Teacher and Critic,

FRANZ BAUSEMER.

Messrs. Kunkel Brothers:

Gentlemen—Your "Royal Edition" is in scope, method and execution a remarkable undertaking; it is a contribution to that steadily increasing class of instructive works which owes its existence chiefly to the critical research and acumen of such pedagogues as Hans von Bülow and Carl Klindworth. The universal demand for such critical editions testifies to their necessity, and teachers will not be slow in finding out the many excellent features embodied in your edition, and recognizing the great help it will lend them in their labor.

From a modest beginning, the Royal Edition has grown to proportions which give evidence that it will, in time, embrace not only the standard works of the masters, but also the compositions of those writers of all schools and art-periods who in their best efforts have enriched the literature of the piano by works of lasting merit. That this catholicity in the selection of compositions is a feature of no little import will be readily agreed to by all experienced teachers, who know that diversity of matter is a chief factor for a healthy development, and the formation of sound judgment in any branch of art. The greatest usefulness of this edition will, however, be found in its didactic qualities, its uniformity of method and system in fingering and phrasing, the elucidation of all doubtful places in the text, the clear representation of embellishments and abbreviations; and right here it must truthfully be said that every page in this edition demonstrates the special aptitude, the great experience and the discriminating carefulness of its editors and revisers. As regards correctness of text, clearness of print and appearance in general, the Royal Edition is, indeed, without a rival.

Yours truly,

FRANZ BAUSEMER.

ST. LOUIS, Sept. 5, 1886.

From the great Composer, Pianist and Teacher of New York City,

WILLIAM MASON.

Messrs. Kunkel Bros.:

GENTLEMEN:—Please accept my thanks for the publication you sent me, which, after considerable delay, reached me safely at last. You ask my opinion of the edition of Czerny's *Etudes de la Vélocité* (Royal Edition). I have examined it with interest, and think your suggestions and additions both practical and useful.

Very truly yours,

WILLIAM MASON.

From the renowned Composer and Teacher,

EUGENE THAYER.

Messrs. Kunkel Bros.:

DEAR SIRS:—Allow me to acknowledge the receipt of your edition of Czerny's Velocite Studies, (Royal Edition). It seems to me the best and most useful edition of these world renowned studies I have yet seen. The "ossia" arrangement for the left hand must be of special benefit; for as you say in your preface, the left hand is altogether too much neglected. I wish all the students of piano and organ in our country could be brought to realize the great advantage and benefit which would result if they were to give more attention to studies of this kind. I wish you much success with your beautiful edition. Very truly,

EUGENE THAYER.

From the distinguished Critic, Composer and Teacher,

KARL KLAUSER.

FARMINGTON, CONN.

Messrs. Kunkel Bros.:

Your edition of Czerny's Studies of Velocity (Royal Edition), is received with thanks. I always have considered them very valuable and even indispensable for teacher and pupil. The revised fingering and the explanatory notes of Messrs. Bausemer and Kunkel add to the usefulness of the work, and thus modified it forms an excellent introduction to Cramer—Buelow.

Yours very respectfully,

KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,

D. DE FOREST BRYANT.

FORT SCOTT, KAN., March 27th, 1888.

Messrs. Kunkel Bros.:

Gentlemen:—I must thank you for your kindness in introducing to my notice your superb Royal Edition of classical music. I formerly labored under the impression (in common, I think, with many others) that its cheapness was an indication of its inferiority. I will confess to be overwhelmed with surprise and delight to find it not only equal, but in many respects superior to any other edition. This is especially true of your more recent publication of piano-forte studies. There is no edition extant that can compare with the Royal Edition of Heller that I have just examined. I shall not only use this edition exclusively myself, but take especial pains to extend the reputation of its excellence.

Very respectfully yours,

D. DE FOREST BRYANT.

From

CLARENCE EDDY.

Chicago's great Organist and distinguished Musician, and Director of the Hershey School of Music.

Dear Mr. Kunkel:

The specimen copies I have seen from your Royal Edition are worthy of the strongest endorsement. I am exceedingly pleased with the correctness and remarkable care in editing, which are so conspicuous throughout every number, while the uniform and complete system of fingering, phrasing, dynamic and pedal marking, make your edition of extraordinary value to the teacher and pupil. I shall take much pleasure in recommending the same.

Yours, very truly,

CLARENCE EDDY.

Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 cts. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

MUSIC FREE! Send 15 cents for Mailing and in Return Receive **$5 to $7**

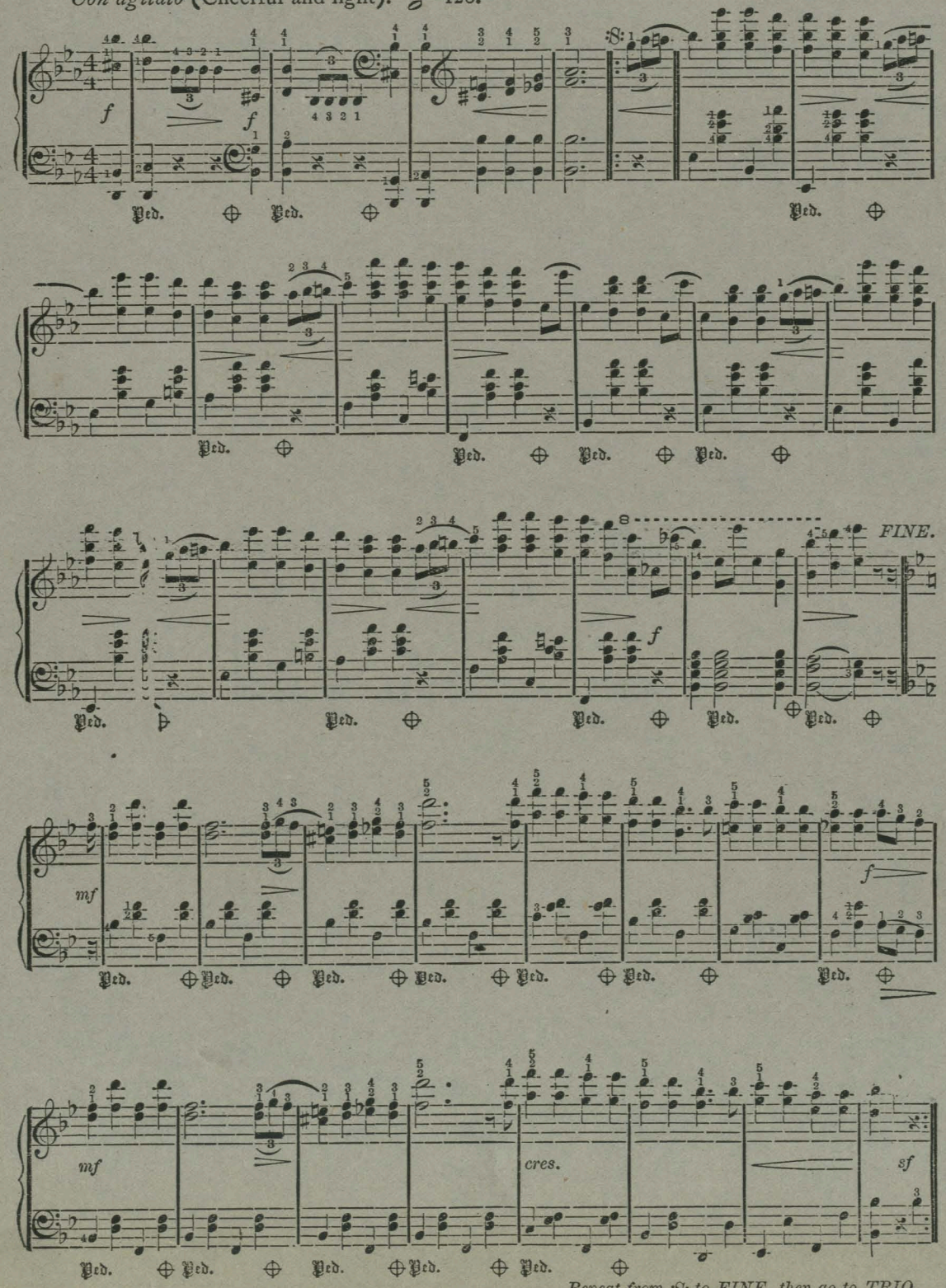
WORTH OF MUSIC, consisting of from **8** to **25** Pieces; the latest of our publications for the purpose of introduction. Address, **KUNKEL BROS.** 612 Olive Street, ST. LOUIS, MO

CARELESS ELEGANCE is published in regular sheet music and can be purchased from any reliable music dealer in the United States or Canada, also from the publishers, KUNKEL BROS., St. Louis, Mo.

CARELESS ELEGANCE.

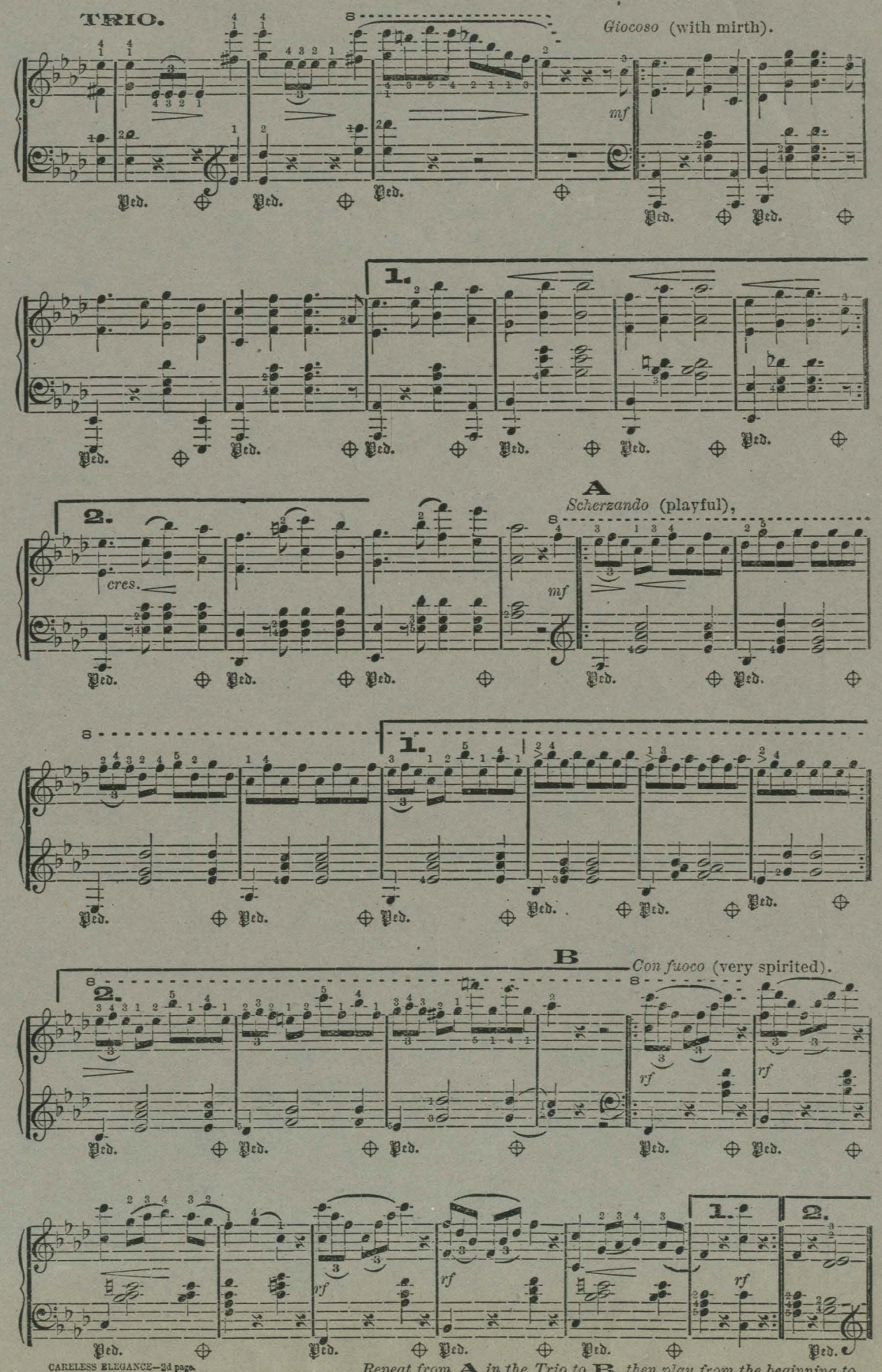
QUICKSTEP. *GEO. SCHLEIFFARTH.*

Con agitato (Cheerful and light). ♩=126.



Repeat from :S: to FINE, then go to TRIO.

—Copyright—Kunkel Bros., 1877.—KUNKEL'S ROYAL EDITION.—



Repeat from **A** *in the Trio to* **B**. *then play from the beginning to FINE, which closes the piece.*

The ALPINE STORM is published in regular sheet music form with Three Illustrative Titles, both as a Solo and Duet.

ALPINE STORM.

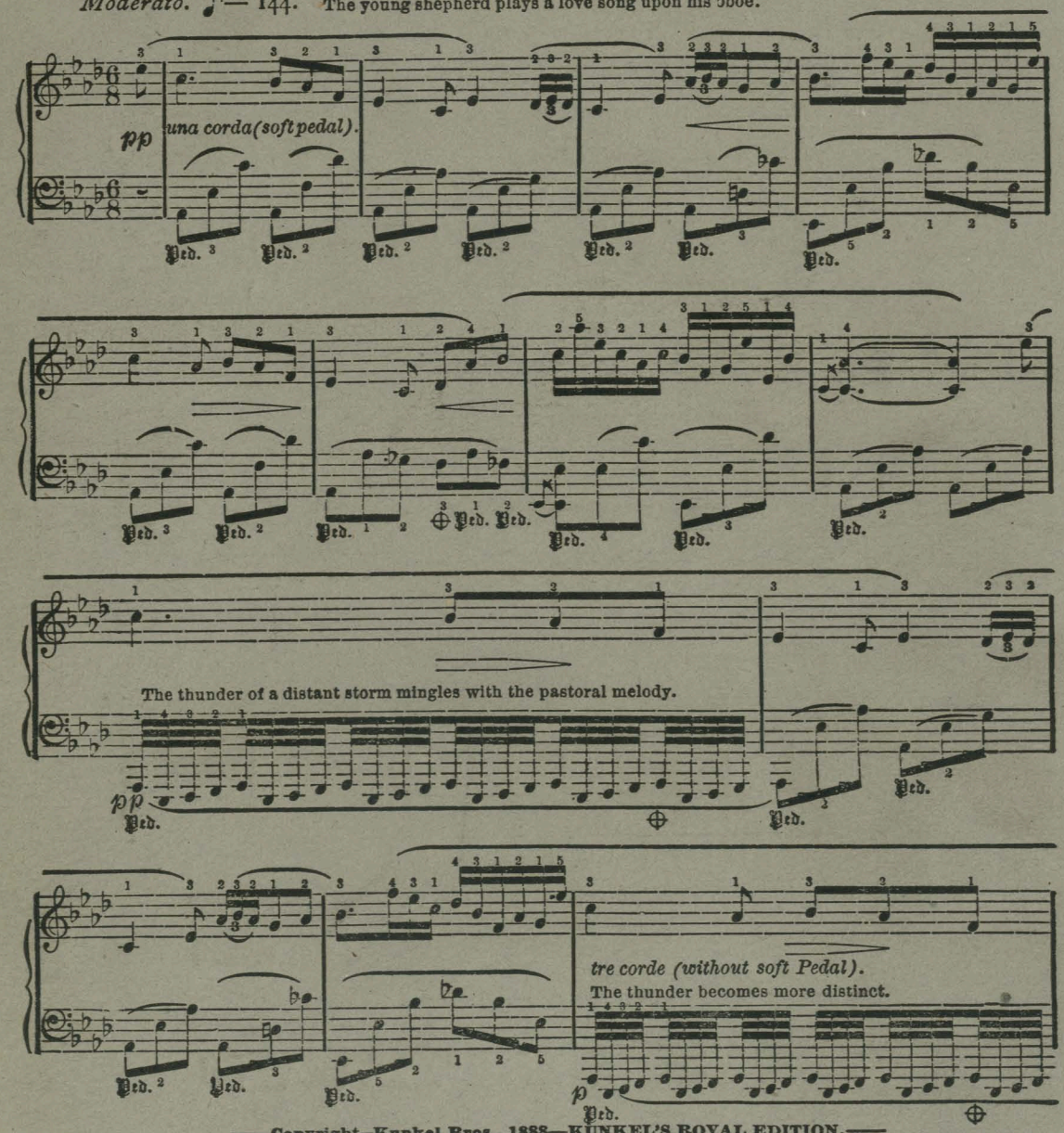
A SUMMER IDYL.

Pastoral Movement from Chas. Kunkel's celebrated Alpine Storm.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of his flock to his faithful and well trained dogs, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow caressing her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, but, too much absorbed in his music or the thoughts of her who is its inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his fleecy charge, and changing his tune he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking for mercy at his hands. Their prayer is heard. The Storm King departs; the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree; the birds twitter to their mates in the branches; the young shepherd signals his flocks to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farness.

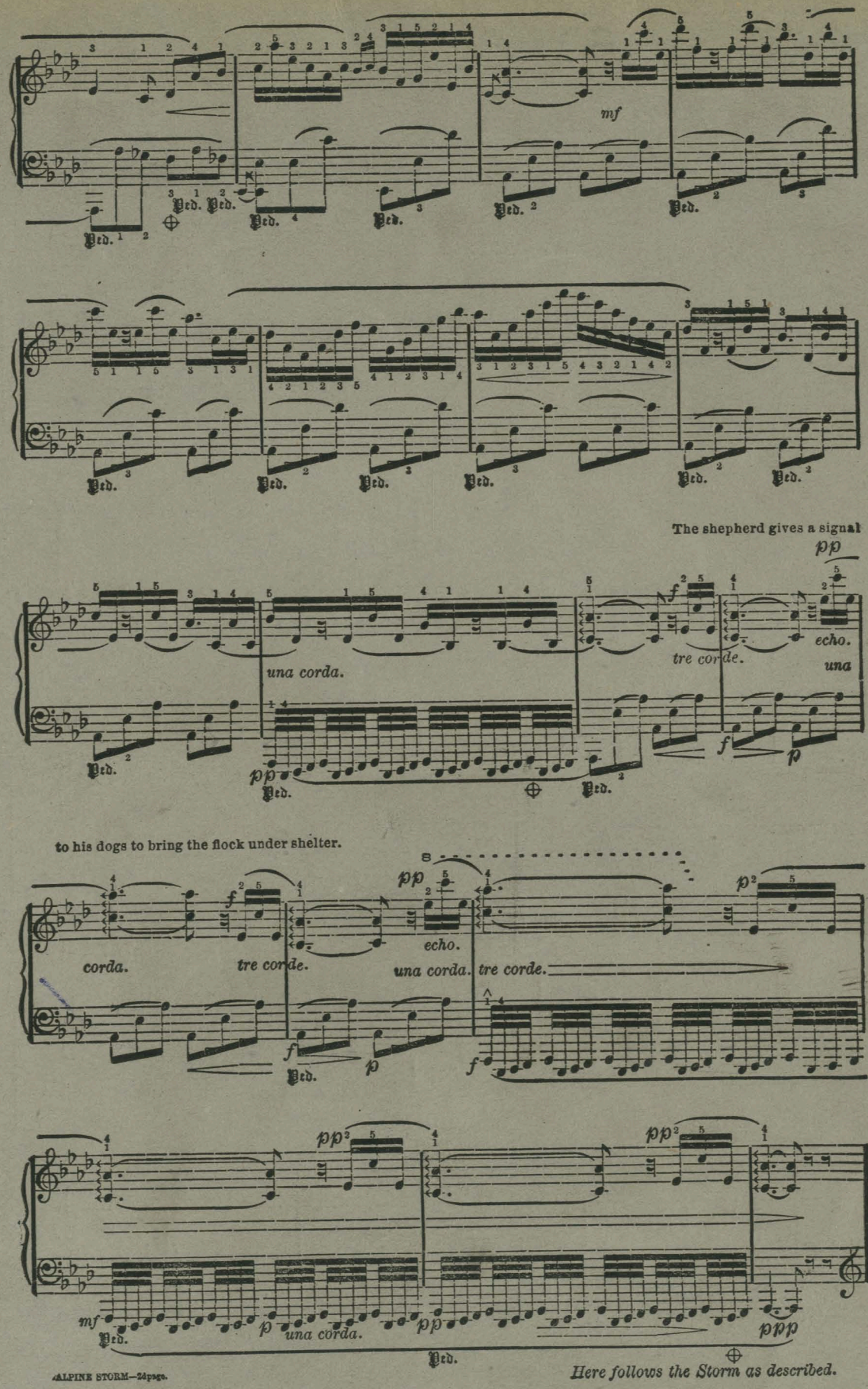
CHARLES KUNKEL, Op. 105.

Moderato. ♪— 144. The young shepherd plays a love song upon his oboe.



——Copyright—Kunkel Bros., 1888—KUNKEL'S ROYAL EDITION.——

METRONOME, 50 Cts. Why be without a Metronome when you can get KUNKEL'S POCKET METRONOME, the best ever made, for 50 Cents. This Metronome is nickel plated and is no larger than a lady's watch, can easily be carried in the vest pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.



ALPINE STORM—24pgs.

Here follows the Storm as described.

MUSIC FREE! Send 15 Cents for Mailing and in Return Receive **THREE DOLLARS** Worth of Music, comprising from 5 to 8 pieces, the latest of our publications, for the purpose of introduction.

Address, **KUNKEL BROS.,**
612 Olive Street, ST. LOUIS, Mo